DAVID AVSHALOMOV

FIRE

BANSHEE

(Wind, Fire)

for Concert Band

SCORE

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INSTRUMENTATION

Piccolo 1
Piccolo 2, 3 (cued)
Flutes 1, 2
Oboes 1, 2
English Horn (opt., cued)
Eb Clarinet
Bb Clarinets 1, 2, 3 (doubled)
Bb Bass Clarinet
Bb Contra-Bass Clarinet (opt.)
Bassoons 1, 2
Contrabassoon (opt.)
Bb Soprano Saxophone
Eb Alto Saxophones 1, 2
Bb Tenor Saxophone
Eb Baritone Saxophone
F Horns 1, 2, 3, 4
Bb Trumpets 1, 2, 3
Trombones 1, 2, 3 (bass)
Euphonium (C, bass clef; alt. Bb treble Baritone 1 part also provided)
Tuba
String Bass (with low C extension)
Timpani

Percussion (4 players)
  Xylophone (sounds 8va)
  Glockenspiel (sounds 15ma)
  Vibraphone
  Glass or small-metal-tubes Wind Chime (high, tinkly, ringing; suspended)
  Slide Whistle
  Large sheet of heavy-duty Aluminum Broiler Foil (minimum 12” square, larger if available),
  suspended by hand and tapped with bamboo skewers; also shaken/rattled.
  Maracas (2 pair)
  Plastic “Egg” Shaker
  Guiro (Reco-reco) with thin scraper
  Ratchet (fixed to table)
  Snare Drum (high, thin)
  Large Tam Tam (flat, no bump), with large heavy mallet
PERFORMANCE NOTES

- Score is transposing.
- It is assumed that Clarinets and Flutes are doubled.
- Single extra Flute 1 and Flute 2 players can take the Piccolo 2. and 3. parts, which make the highest passages easier to play than on flutes (Flute 1, 2 parts show Piccolo 2, 3 cues). (With a large band, you may use 3 Piccolos and play the Picc. 2 and 3 cues on Flutes.)
- Successive passages in the Clarinet parts marked “one player” may alternate between two first-desk players. Each solo player can then rest during the next passage marked tutti (between F and R).
- Extended high tutti passages in Flute 1 and 2, Eb Clarinet, Clarinet 1 and 2, and Soprano Saxophone may also be played by a (different) single player for stamina; section leaders’ choice.
- In the long high cluster-chord wind passages, intonation is not a serious concern—this is a shrieking gale.
- Simplified ossias have been provided for certain fast scale runs in high winds. Not all players in a section need use them if they can play the Grade 6 originals; if only some can, a mixture of originals and ossias will actually enhance the cluster-rushing wind-scale effects at 69, 170, 232, 282, 300, and 347. (Xylophone also has several separate ossias.)

PROGRAM NOTES
(by the composer)

FIRE BANSHEE: On a warm sand dune in the sun, the soul senses a tiny, thready breeze that keens high, speeds up, and spreads in widening swoops, then drops to a steady centered pulsing unison wind. Flecks of sand flick by, the pulsing builds, and above that pipes a high little Sand Samba over low wavering menace chords. The breeze swoops up again to a high keening wiggling wind, not yet too scary, but the low winds’ phrases suggest a Fire Dragon’s tail. The high wind drops again to a murmur under a sweet reassuring melody, then sweeps up yet again to shriek over repeated Doom chords. Now sparks from a grass fire join the sand flecks, thickening the high Sand Samba to a Spark Dance, which pushes up one more time to a higher massed, shrieking, wavering Banshee Firewind, with spattering sand and waving dune grass. Now the massed brass instruments give out the Fire Dragon’s full roar, extending phrase after phrase, over drum tattoos and gong smashes, while the Firewind persists in long wavering lines, ever louder and scarier, as though it will never stop. Finally Banshee and Dragon voices both hold long tones that grow, peak, then quickly drop and roll off. The fire passes over and the now-murmuring wind relaxes gently under the earlier sweet melody, then settles to a tapestry of calming sweet arpeggios under a clearing sky, and finally to a serene unison, almost still. But is the Banshee gone? The Dragon?

(NOTE: The Banshee is a baneful female spirit in Irish mythology; her wailing is usually heard as an omen of death and a messenger from the Otherworld. This movement evokes the wailing and shrieking of a fire-wind gale that could well mean death.) (Duration: 7 minutes)
Ten. Sax.
Eng. Hn.
Hn. 4
Tpt. 1
Ob. 2
Hn. 2
b
Xyl.
P. 2
P. 1
cresc.
fluttertongue
ff
mf
3
\textbf{f}
\\textbf{mf}
\textbf{3}
\textbf{f}
\textbf{3}
\textbf{3}
f mp
Alto Sax. 2
Alto Sax. 1
David Avshalomov Fire Banshee v.2.0
Sop. Sax.
Eng. Hn.
Glock.
Bsn. 1
Timp.
Tpt. 2
Tpt. 1
E
Ob. 1
Fl. 2
Perc.
Perc.
Cl. 2
Cl. 1
Tam Tam
Fl. 1
P. 3
P. 2
P. 1
(mostly) change: Timpani should be soft growing, after only quiet measures at first.
DAVID AVSHALOMOV
Music for Band

Siege   [7] powerful slow tragic tone poem, huge middle climax (also for orchestra)

Spring Rondo  [8] exuberant tonal dancy fun in changing polymeters, hot ending


Cornucopia of Rounds  [12], a wild variation-mashup of 7 rounds, huge cosmic ending


Nigun Prophecy  [9] rhapsodic variations on 3 common Jewish nigun melodies, with optional singing. Commissioned by the Kaplan Foundation for St. Mary’s Catholic University of Winona, MN, Janet Heukeshoven, Band Director.

The Last Stand  [7’45] slow tragic tone poem, dramatic, rich sonorities

Commissioned 2012 by the Western Plains Wind Consortium (15 bands)

First Place, American Prize 2014, Band Composition

Vignettes, suite of 10 short widely-varied miniatures for community bands [14 total]

American Prize 2015, Band Composition

Rain Dance  [5] evocative tone painting, dissonant, powerful, haunting

StarGazers, tonal color/character miniatures evoking stars and space travel

Starry Night  [1:30] slow long arch with cosmic climax

Galaxy  [2:45], slow start, adventure march with wild warp jump ending

Glockenspiel March  [2:30] old-fashioned novelty featuring the orchestra bells section

TRANSCRIPTIONS

Bach, Sinfonia to Cantata No. 29  [3’30] exuberant Baroque encore, transcribed for:
  • Symphonic Wind Ensemble; Clarinets 1. 2. and Flutes/Piccs on the solo part (Eb)
  • Solo Marimba (or Xylophone, or duet) with Wind Ensemble (D)

Principles, secular cantata (Thos. Jefferson)  [32] on religious freedom and liberty
  • Original version TTBB (divisi), solo baritone, concert band
  • Revised version SSAATTBB, solo baritone, concert band

Sergeant Pepper Medley Lennon/McCartney  [16’]

TTBB chorus with tenor and baritone soli, (or solo quintet), concert band (or combo)

Perusal scores, reference recordings, .pdf performance materials and complete list of the composer’s works in all genres available through

Raven Music

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